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and other lands. Here is a hand-book of 432 pages in which those who have not read of them separately or combined in some one of a score or more lately published works, can learn the principal facts about Ghiberti, Donatello, Cellini, and Michael Angelo. A distinguishing feature is an appendix containing a list of Italian marbles in various public and private galleries of London, Paris, and Berlin. It has also an index of towns, and an index of artists' names. The engravings are poor.

**CHILDREN'S THOUGHTS IN SONG AND STORY.** Words by LOUISE BLAKE.—Designs by WILSON DOMEZA. Cassell & Co.—The newest style of children, who can distinguish peacock-blue from old-gold, have here their thoughts put into rhymes and themselves put into pictures. The author is delightfully ungrammatical, and the artist does not pretend to be able to draw, yet each, as the boys say, makes "a very good fist" of the business in hand. Children will like the book and understand it, and there is a good deal of fun in it for grown folks, too.

**FOUR LITTLE FRIENDS: OR, PAPA'S DAUGHTERS IN TOWN.** By MARY D. BRINE. New York: Cassell & Co.—The possibility that New York City might perhaps furnish a theme for

anywhere. The treatment of the foliage and of the roots and trunk, and several views of the entire tree in different stages of a drawing, are given in each case.

#### BOOKS RECEIVED.

**MICHAEL ANGELO.—A DRAMATIC POEM.** By Henry WADSWORTH LONGFELLOW. Illustrated. Boston: Houghton, Mifflin & Co.

**GUENN.** By BLANCHE WILLIS HOWARD. Boston: James R. Osgood & Co.

**SUNLIGHT AND SHADE, BEING POEMS OF LIFE AND NATURE.** Illustrated. New York: Cassell & Co.

**JINGLES AND JOYS FOR WEE GIRLS AND BOYS.** By MARY D. BRINE. New York: Cassell & Co.

**LITTLE FOLKS.** New York: Cassell & Co.

**THE ALPHABET CHILDREN.** New York: White, Stokes & Allen.

**MUSIC IN ENGLAND.** By Dr. F. L. Ritter. New York: Charles Scribner's Sons.

**MUSIC IN AMERICA.** By Dr. F. L. Ritter. New York: Charles Scribner's Sons.

#### THE FEUARDENT-CESNOLA TRIAL.

THE direct testimony of Dickson D. Alley, who, together with the witness Henkel, was discharged from the Metropolitan Museum for telling Mr. Savage, the First Assistant Director, of the restorations he had witnessed, was given in the last number of this magazine. Alley was subjected to a searching cross-examination by the lawyers of the defendant; but his testimony was not shaken. He said that neither he nor Henkel nor Lennon, all of whom were familiar with the restoration processes, were called to testify before the investigating committee. The committee subjected but one figure, No. 40, to a soaking in order to discover whether it was patched up or not. The witness asserted that Mr. Prime and Di Cesnola managed the investigation to suit themselves, and not to ascertain the truth of the charges. He saw Mr. Prime on one occasion take a sponge and a pail of water and brush over the hand and patera which were attached to the figure of the priest, to show that it was all one piece, though he made no effort to separate the bits of stone. He was not even successful in removing the wash which had been applied during the process of restoration.

#### WHAT THE MUSEUM PHOTOGRAPHER SAW.

George C. Cox, a photographer, who had been employed to take pictures at the museum both for the authorities and for Osgood & Co., who were to publish an atlas of the collection, said that while waiting for the figures to be made ready for photographing he had visited the repair shop daily, and saw the work of repairing, restoration, and building up which was in progress. He had also seen the bronzes put through their acid baths. The repair-room was kept locked, and on one occasion when Balliard was down-town Mr. Prime visited the room with a party of friends. Balliard was very much offended at this, and had a new lock put on the door leading to the room. He explained that he had no objection to Mr. Prime, who frequently visited the room with Di Cesnola, seeing what work was in progress, but he did object to his friends seeing it. Mr. Cox told of the work that he had seen done—the construction of a new leg out of stone for Hercules, the building up of a new base for the bearded Venus, on which latter figure Mr. Earl Shinn had discovered one finger too many. He called Di Cesnola's attention to this, and the latter had the extra finger removed. He also saw a red ribbon painted about the neck of the sphinx and blue points painted on the sarcophagus. Figures were also cut with a graver by Balliard at his suggestion, so as to bring out the lines more plainly for purposes of photography. Referring to the so-called investigation made after Feuardent's charges, the witness said he did not believe that it was an honest one, so far as Messrs. Prime and Di Cesnola were concerned. The statue with a ball in its hand was in Mr. Prime's room, and Mr. Prime conducted President Barnard, of Columbia College, to it, and putting his arm about Mr. Barnard's neck, said: "I'll show you a statue which, on my word of honor as a man, is just as it was taken from the earth." The day before Mr. Prime had, in the presence of the witness, seen the statue in the repair-room with its head off. The witness offered to show the committee such restorations as he had seen made, including the fixing up of the sarcophagus, but this volunteer testimony was declined by Mr. Prime.

#### CHARLES OSBORNE'S TESTIMONY.

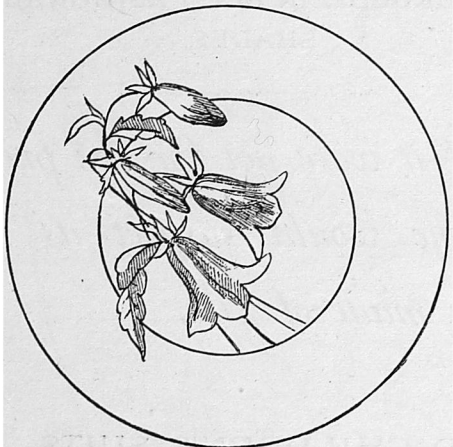
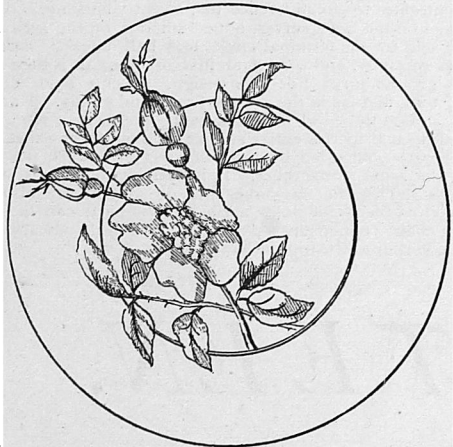
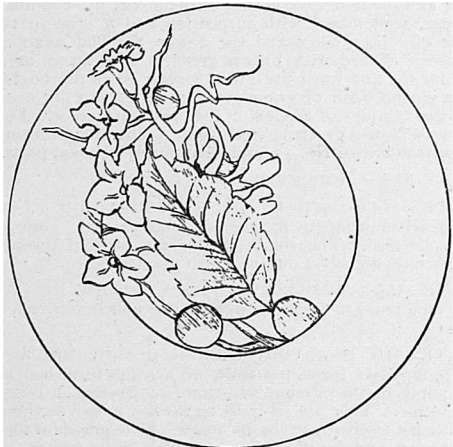
Charles Osborne, designer of silverware for the Whiting Manufacturing Company, introduced sketches that he had made in the summer of 1880, and in March, 1881, of the statuette with the mirror. Between those periods the form of the mirror had been changed materially, and so had the general appearance of the statuette, which had been scraped down, until the sharp and well-defined lines of the drapery had disappeared. The statuette of the Egyptian warrior, which was shown in court, was entirely changed in appearance since the witness saw it in 1880. Then the figure was of one color. Now the head and body differ in color, and show that they are of two kinds of stone. The points of fracture now plainly visible did not then show.

#### MR. DI CESNOLA'S QUONDAM DISCIPLE.

Alexander D. Savage, formerly the First Assistant Director of the museum and who prepared the descriptive catalogues used there, said that he had charge of the potteries, and selected those which were placed on exhibition. While preparing one of his catalogues he noticed that one of the fingers on the bearded Venus was made of plaster. He called Di Cesnola's attention to this fact, and by his orders Balliard removed it. He also called Di Cesnola's attention to Feuardent's charges that a mirror had been cut into the figure of Venus. Di Cesnola then angrily denounced Feuardent as a fraud, and declared that all his statements were prompted by malice because Feuardent came to this city, and as a dealer in antiquities had expected to dispose of a large quantity to the museum. Di Cesnola, however, told the witness that he had shown Feuardent up, and so prevented him from imposing upon the trustees of the museum. During the summer of 1880 he received from Richfield Springs, where Di Cesnola was spending his vacation, a letter ordering him to refuse to allow any one to make sketches in the museum which were to be for the use of Feuardent, which instructions he obeyed. He also received a letter forbidding him to talk with reporters from any of the papers in the city excepting *The Evening Post*, which was friendly to the museum. Di Cesnola also informed him that the museum authorities had employed a Mr. Ripley as their special and secret journalist to prepare articles for publication in defence of the museum, and wrote him a letter giving him permission to talk with Ripley. Ripley's appointment had been made on Di Cesnola's advice, and the appointment was confirmed after some considerable opposition by the members of the Executive Committee. While the investigating committee were holding their sessions the witness appealed to Di Cesnola for the truth as to the restorations. Di Cesnola then told him that he had none made, because this plan had been abandoned by all the museums in Europe excepting only those of Italy. Later on, when he acknowledged that some restorations had been made, and the witness called his attention to the discrepancy between the two statements, he said he had acknowledged the fact because he wanted to show Feuardent that he had done as he wanted to, and that no complaints or

charges which Feuardent could make would affect him or make any difference.

Respecting Feuardent's card No. 1, Mr. Savage said that Di Cesnola said to him that the photograph published on that card (showing the statue of the priest without the hand and patera) was a forgery. It is easy, he said, to cut out any portion of the photograph with India ink and then reproduce it without showing the mutilation by the artotype process, as is done on that card. This statement was made to the witness as Di Cesnola's answer to Feuardent's charge, which he was requested to forward to *The American Art Review*, of Boston, for publication. Regarding the Cypriote vase, which Di Cesnola charged Feuardent with having stolen, he told the witness first that the vase had gone with his collection to London, and since then he had not been able to find it. "I don't want to say that Feuardent stole it, but it is gone," he said. At two other interviews when this vase was the subject of comment, Di Cesnola openly charged Feuardent with having stolen it. Yet a photograph of the vase appeared in an album belonging to the museum, under which, in Di Cesnola's handwriting, was written the fact that the vase was the property of the Berlin Museum. A post-note to the German translation of Di Cesnola's "Cyprus" also contained this information, and did



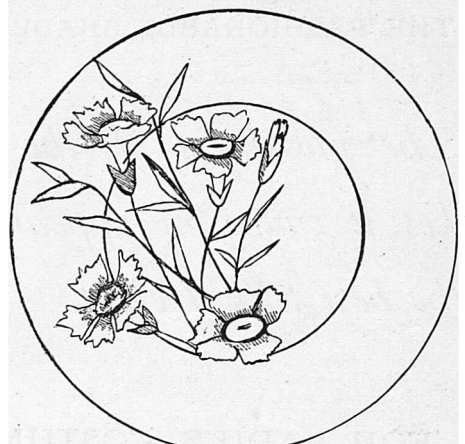
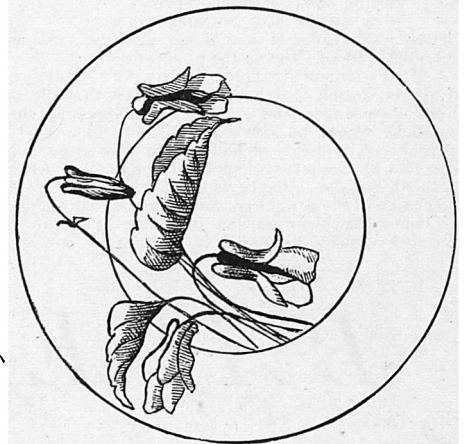
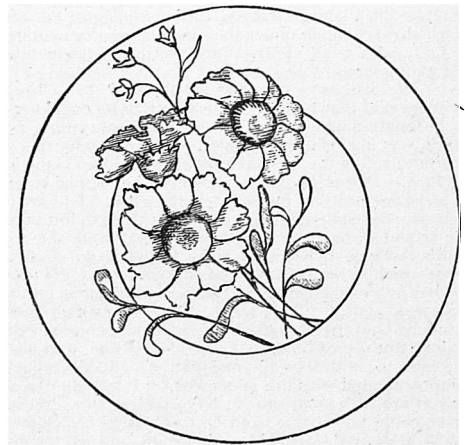
DESIGNS FOR BUTTER PLATES.

PUBLISHED FOR C. P., BOSTON. (SEE PAGE 54.)

a children's book appears to have occurred to more than one writer of late. Here we have Broadway in all its glory, Union Square with Washington's statue, High Bridge, Trinity Church, and other well-known sights of the city, not forgetting the East River Bridge, all portrayed with pen and pencil. The text is, of course, thrown into the form of a story through which four little girls and their grown-up friends wander, and a very lively and hairy little dog frisks and gambols. Santa Claus makes his appearance about the end of the volume.

**DANTE'S PURGATORY AND PARADISE.** Illustrated by DORÉ. New York: Cassell & Co.—This is a new edition of Cary's translation of these famous poems, with Doré's hardly less well-known drawings. It is well bound, printed on fine paper in clear large type, and the text is accompanied by critical and explanatory notes. Few holiday folios are so attractive.

**TREES AND HOW TO PAINT THEM IN WATER COLORS.** By W. H. J. BOOT. New York: Cassell & Co.—Good wood- engravings of branches in full foliage and several lithographs in colors of oak, elm, beech, willow, Scotch fir and ash are given in this little book. The lithographs are mounted so as to be easily detached and used as copies. The pictures are all of English varieties, but they will be useful to painters in water-color sketching



DESIGNS FOR BUTTER PLATES.

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at the time the charges were made. To this fact Di Cesnola's attention was called, and when asked for an explanation he only remarked, "Indeed."

#### WHY MR. SAVAGE RESIGNED.

While Di Cesnola was in Europe, in 1881, the witness, wishing to convince himself as to the truth of the charges of restoration, examined the collection, and found that at least eight of the statues examined had been restored, six of which had been on exhibition. Convinced that Di Cesnola had wilfully misrepresented facts to him, he, on August 31st of that year, resigned his position as assistant director in order to be able to put himself right before the world, he having, in statements made through the press, asserted positively, relying upon Di Cesnola's statements, that there were no restorations in the collection. Subsequently, he had several conversations with Di Cesnola before he finally left the museum. Di Cesnola, in speaking of the missing photograph of the priest minus his hand and patera, had said: "I declare before God and upon my honor that I knew nothing of the existence of a photograph of the priest without the hand and patera." He also asserted that he knew nothing of the restorations, which must have been made, so he claimed, while he was in Cyprus, and made without his knowledge or consent. Witness then called his attention to the fact that some of the statues must have been

restored in Cyprus, because a photograph taken there showed a figure with a nose, one that had been found to be plaster after the statue was brought here, and the figure is now exhibited without that organ. Di Cesnola told him that the first time he knew that any restorations were made in the collection was when he returned from his vacation at Richfield Springs in 1880, and was informed by Balliard that restorations had been discovered. He told the witness that he had ordered Balliard to change all figures so restored to their original condition, and that this had been done, and that the collection was then entirely free from restorations. Upon this assurance was based the interview with Mr. Savage published in *The Evening Post* denying Feuardent's charges. When he had discovered that he had been imposed upon by the proof of the statements of Henkel and Alley, charging restorations, he renewed the offer of his resignation. Di Cesnola begged him to withdraw it and remain at the museum until after the trial of the Feuardent case. The witness agreed to withdraw his resignation, if Di Cesnola would at once tell the truth about the restorations. Di Cesnola said it would be impossible for him to do this at once. He promised solemnly that as soon as the trial of the Feuardent case was concluded he would tell the truth about all the restorations, would have all the bad ones destroyed, and allow the good ones, such as were legitimate, to remain, and would have printed on cards the truth as to the restorations, to be displayed alongside the figures in their cases. The witness asked Di Cesnola, "Will you include the truth about the sarcophagus of Golgoi?" Di Cesnola replied, "I cannot include the sarcophagus, the restorations on which were made under the supervision of so eminent an artist as J. Q. A. Ward." [Mr. Ward was one of the members of the investigating committee.]

#### MR. SAVAGE "TOO SENSITIVE."

The witness said that he told Di Cesnola that he could not withdraw his resignation unless the truth as to the restorations, and the whole truth, was made known at once. His reason for this course was a desire to refute the mistaken statement he had made in *The Evening Post*. Before he did so, however, he wished to give Di Cesnola an opportunity to himself tell the truth. Di Cesnola refused to make the statement asked for, on the ground that if he did so he would have to acknowledge defeat and the truth of Feuardent's charges, and so take away the whole groundwork of the defence which he would have against Feuardent. He protested against what he considered unnecessary sensitiveness on the part of Mr. Savage, saying, "You are troubling yourself unnecessarily and too much about trivial matters which do not personally concern you. I alone am responsible." To this Mr. Prime, who also tried to induce him to withdraw his resignation, added similar arguments, supplemented with the statement, "I wouldn't be so sensitive as you are for a great deal." Nevertheless, the witness, finding that he could not obtain from Di Cesnola such a clearance of his skirts as he desired, forced his resignation, and left the museum on December 3d, three days after the date on which his resignation was to take effect.

Under cross-examination Mr. Savage said he wrote a letter to Di Cesnola while he was in Richfield Springs.

#### HOW MR. SAVAGE CHANGED HIS MIND.

The letter was read. It was dated in July, 1880, and the writer announced to Di Cesnola the publication in the *New York Herald* of Mr. Feuardent's charges in *THE ART AMATEUR*. He spoke of his detestation of Feuardent, was sorry that the days of horsewhipping were past, and concluded by expressing the hope that Feuardent would be crushed. Witness, in answer to inquiries touching it, said that he had written this letter under the impression that Di Cesnola had spoken to him truly. "I did not think," said Mr. Savage, "that he would make me his first assistant, put me in charge of the antiquities, and have me write guide books, and then conceal such restorations from me. I do not want to thrash Feuardent now," he added, in response to counsel. "It

would not be a relief to me now. Toward General Di Cesnola I entertain different feelings from what I then did." The following letter was then read:

METROPOLITAN MUSEUM OF ART,  
NEW YORK, Nov. 29, 1881.

TO GENERAL DI CESNOLA—Dear Sir: What I am about to say I say in hearty, affectionate and grateful remembrance of all that you have been to me from the first day that I entered the service of the museum, and in full admiration of your signal service to science and your brilliant career in America. When you told me on your return to the museum the second week in October that you knew nothing of the alteration I had discovered, and that it was important to your cause that you should be the first to make them known, which you would do during this trial, I accepted your declaration of ignorance gladly, and was only strengthened in what had been my intention from the outset, to give to my friends as a reason for resigning the interruption caused to my literary work by my studies in the museum. If, however, you discharge the janitor and his assistant for answering my question, "Were there restorations and what are they?" everything is changed. I cannot stand by and see it, especially since I brought him by my question into the trouble. Discharge these two men and you make them your enemies and you make me to be their ardent friend. I shall think of gratitude no longer. Everything, and more than I told you I had discovered, shall be revealed and published wide. Let me beg of you, dear General Cesnola, do not make this fatal mistake. In the memory of your innumerable kindnesses and unflinching courtesy, I am, dear sir, respectfully and gratefully yours,

A. DUNCAN SAVAGE.

The following letter was next read:

METROPOLITAN MUSEUM OF ART,  
NEW YORK, Sept. 1, 1881.

DEAR GENERAL DI CESNOLA: Yesterday I wrote as follows to Mr. Johnston, now at Nantucket:

"In the first of April, convinced of the existence of an original of Feuardent's card No. 1, which you had pronounced a forgery, I went to Mr. Prime, and said: 'I came to the Metropolitan Museum to devote myself to the study of its Cypriote antiquities as the work of my life. I therefore hold myself responsible, in some measure, for the Cesnola collection, and if your declaration and the photographs in Washington cannot be explained I must resign.' An explanation was given by Mr. Prime which was entirely satisfactory. Last Saturday, however, I discovered something which destroyed the explanation. I shall, of course, not make known the cause of my resignation."

I leave on the last day of September, and only one or two very intimate private friends whom I wish to understand my action in a crisis shall know what I have written to Mr. Johnston as president. I am painfully aware that my course is a desertion of one who has done everything in his power to further my career in the museum, but I must go my own way. I shall always be, in gratitude, yours,

A. DUNCAN SAVAGE.

Richard Watson Gilder, editor of *The Century*, and Mrs. Lucy W. Mitchell, an expert in archaeology, gave evidence as to the general injury to the Cypriote collection resulting from improper restorations. Mr. Feuardent testified as to his business relations with Di Cesnola, and rehearsed at length his discoveries of restorations in the Cesnola collection as told in his contributions to *THE ART AMATEUR*.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 309—"Jewelweed"—is the tenth of the series of wild-flower designs to be outlined and painted in flat colors. For the buds and the light part of the flower use

orange yellow; for the darker part of the flower use orange red; for the dots on the flower sac, dark red (red brown or violet of iron); in painting these dots it is safer to remove the yellow paint and put the red directly upon the white china. Leaves, medium green (apple, emerald, and brown greens). When dry take out the veining with a sharp point. Stems and veins of leaves, light green (to apple green add a little brown green). Pods, brown green or else the same green as the leaves. For the background add black or neutral gray to dark blue, making a blue gray; use this with flux. Lavender blue (ground color) would also make a good background. Outline distinctly.

PLATE 310 gives the third four of a series of sixteen doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 311 gives four designs for photograph frames, representing harebells, Virginia creeper, carnations, and daisies. Work them in silk on satin, natural colors.

PLATE 312 is a plaque design—"Morning Glories"—published for J. F. L., New York. On a fine French china plaque this design looks well without a background. For the shadows of the flowers use carmine and apple green. For the marking and the delicate coloring of the flower use English rose, in powder, well mixed with turpentine and a drop or two of lavender oil. The calyx and the flower and bud stems are of grass green shaded with brown green. The leaves are deep green; for the first wash use grass green; when thoroughly dry put on a second wash of grass green mixed with a little cobalt, leaving the veinings of the leaf in the first pure color. For the shadows use brown green. Then with a fine brush outline all the work with brown No. 17, and deep purple in equal parts.

PLATE 313—Monograms in "E."

PLATE 314—Portions of a lambrequin, French ecclesiastical embroidery of the sixteenth century, now in the Spitzer collection. The smaller stems are of gold thread, and the larger ones are silver outlined with grayish blue.

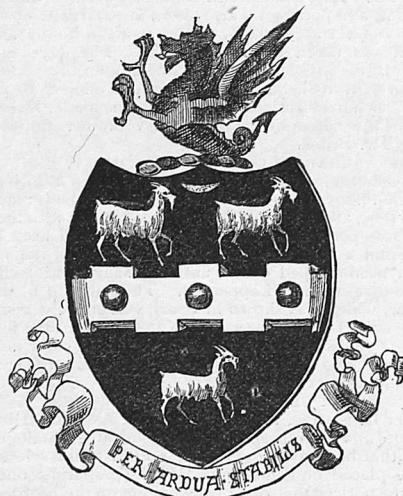
PLATE 315—"Hickory"—is a design for wood-carving on a panel by Benn Pitman of the Cincinnati School of Design.

PLATE 316 is a conventional design for a wall pocket in repoussé brass, the third of a series furnished by advanced pupils of the Woman's Institute of Technical Design in Fifth Avenue. This design is to be worked in two sections. A sheet of brass, twelve by twelve inches, will be required for the back of the pocket and for the face a piece ten by six inches. After affixing the metal firmly to the working board outline the head with a medium tracer carefully and evenly, and correct all inequalities in the work before proceeding to trace laterally. Do this from centre to circumference to prevent "bucking." Use a broad tool on the large curves, a medium one on the lesser, and a small one for the terminal circles and half circles. Examine the work carefully, and correct all inaccuracies. It is then ready for the grounding. For this design, select a bold, distinct matting tool, and lay in the ground firmly and evenly. Hammer directly around the head first, and more closely than elsewhere. It is well to mat in the entire surface of the larger sheet, even though partly concealed by the front section; work the latter section the same as the other. It is then ready to be trimmed into shape. This the tin-worker will do, and he will also turn the edges and pierce the holes needed. The parts can be joined by brass chain connections; pass a loop of the chain also from corner to corner at the top for hanging.

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